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EXTRACT FROM A LETTER FROM THE HAGUE



YOU should have seen the exhibition of the etching club here some weeks ago. It would have delighted you, especially the English section, which, as a whole and in detail, was exquisitely decorative. There were drawings, lithographs, illustrations, title pages, all sorts of things, by Ricketts, Shannon, Wm. Morris and by Walter Crane, whose work looked rather common among the finer things. Some were on cream and some on rose-colored paper, some with great margins below and others with narrow margins, all hung in an uneven line against a pale-toned piece of drapery. On the opposite wall, the Dutch things were crowded together so that the general effect was nowhere near so pleasing. But they were more separate pictures—not intended as decoration. The etchings of a new young artist, Bouwer—Oriental subjects done in masterly style, suggesting often Rembrandt and often Whistler—were more generally spoken of by artists than anything else. But you would be surprised at the lithograph portraits by Jan Vett, careful studies, very minute in detail but not worked to death, and by the strength and artistic conception of some prints from a socialist paper in Paris. The most striking of these represents a small dog, black, pop-eyed, slender and very stiff and proud looking. His back, partly turned to the spectator, is covered by an elegant little blanket having a coat-of-arms in the corner; his head is thrown up in disgust at the filthy box of refuse which is in the right foreground of the picture, and from which a starved-looking boy and two little girls are eating, the boy offering the smallest girl something he has found. The drawing is vigorous and artistic, whatever you may think of its purpose, which is at least extremely well expressed.

H. W.